

CTE COMPRENSIÓ DE TEXTOS ESCRITS 80 minuts aprox.

PART 1. MULTIPLE CHOICE. You are going to read an article about a photographer of the refugee crisis. Choose the best option (A, B, C or D) to respond to the questions. The task begins with an example (0). Write your answers on the ANSWER SHEET.

Dystopian Vision of the Refugee Crisis

The refugee crisis is becoming increasingly politicized; less about the safe guarding of human rights and more about the safe guarding of national borders. Though forced migration is nothing new, the numbers are unprecedented; 65.3 million people around the world are currently displaced by war or persecution, according to the UNHCR. It's a modern problem of biblical proportions and as the figures rise, the individual refugee is increasingly regarded as little more than a troubling statistic.

Photographer Richard Mosse's latest project, *Heat Maps*, offers an unconventional take on a much-dissected subject. The work charts the refugee crisis unfolding across Europe, North Africa and the Middle East using a powerful military grade telephoto camera attached to a robotic arm which detects thermal radiation by scanning landscapes and interiors. The result is unsettling; human flesh is turned a translucent grey, eye sockets are blackened, bodies appear like avatars existing in a virtual dystopia.

The paradox is, life in these refugee camps can be just as hellish and dehumanizing as the photographs imply. "It's a camera that strips people of their identity. It turns them into a creature or a biological trace," Mosse tells TIME. "I hope that the camera will reveal the way we in the West and our governments represent and therefore regard the refugee." Deliberately disconcerting, Mosse wants the viewer to feel an uneasy sense of their own complicity. "The horrific conditions in those camps are created by our governments. And we vote those people in," he adds.

Heat Maps isn't easily classified, perching as it does between factual surveillance, aesthetic ambiguity and the fantasy-world of a Ray Bradbury novel. But it's supposed to be polyvalent, ambivalent, open-ended. "It's meant to force the viewer into a place where they have to decide what it is," says Mosse. "Because with the refugee crisis, everyone has already made up their mind." Though the photos are revealing of the refugees' situation, the individual characters technically remain indistinguishable. While Chinese dissident artist Ai Weiwei was refused access to photograph the interior of Berlin's Tempelhof Airport—now Germany's largest refugee camp—Mosse was admitted, because he could show how the camera left the subjects' identities intact. But taken at long range—as far away as 50 kilometers—there is still a degree of violation. "You're not quite committing an invasion of privacy, yet you are," he says.

The work is a surveillance of the grim squalor of the camps but cannot be read as an exact reality. Amid the complex scenes, an occasional figure will stand dismembered—the result of a glitch in the camera's heat scanning that Mosse decided to leave in. "Being a refugee strips you of the inalienable rights of man, which are subsumed into the idea of a citizen," Mosse says. "Once you've left your nation state due to persecution, conflict, climate change, you lose your human rights."

The violent aesthetic of the images is not without context. Primarily designed for surveillance, the camera can also be connected to a weapons system to target the enemy. The misuse of its intended purpose is another deliberate attempt to subvert the common perception of the refugee.

"I'm trying to use these sinister technologies against their original intended purpose," he says. This is ironic considering the call made by German far-right leader FraukePetry to use firearms on illegal refugees "if necessary." Quoting the work of Allan Sekula, Mosse believes his role as an artist is to try to "brush photography against the grain". It's a method he's adopted before with his *Infra* series; a psychedelic vision of the Democratic Republic of Congo conflict taken with a discontinued surveillance film originally used by the military. Both projects employ the Brechtian 'Verfremdungseffekt'—or distancing effect—which serves to make the familiar strange. "I put the viewer in a space where they have no cues, they don't understand the grammar of the language," he says. "So they have to actually engage with this on an unfamiliar level and as a result, it's fresh."

Source: text adapted from *TIME magazine*, 2017

0. What does the writer seem to be saying in the first line of the text?

- A. The refugee crisis has always been political.
- B. Politicians are unconcerned with the refugees' plight.
- C. Human rights groups are helping to safeguard borders.
- D. Governments are very concerned with breaches of their border policies.

1. What is special about the images in the *Heat Maps* collection?

- A. They are the result of the use of a technology never intended to create art.
- B. They are the fruit of a collaboration with international military forces.
- C. Richard Mosse wanted to dehumanize the situation of the refugee.
- D. Mosse wanted to show the growing presence of refugee camps in the world.

2. What is Mosse's intention in exhibiting this collection?

- A. Principally, to reveal the true plight of the refugee.
- B. To uncover our own responsibility in the continuing presence of refugee camps.
- C. To show our governments' callous unconcern for the refugee crisis.
- D. To provoke a political reaction from our governments.

3. What does the photographer mean when he says of his collection, "It's meant to force the viewer into a place where they have to decide what it is."? (Paragraph 4)

- A. He is recognizing it is difficult to distinguish individual people in the images.
- B. He is being deliberately provocative after having stated the collection is open-ended.
- C. He is inviting the viewer to question our opinions on the refugee's situation.
- D. He is disingenuously suggesting that the subject matter is not clear.

4. Why did Mosse decide to leave in the occasional dismembered figure?

- A. He wanted to shock the viewer with scenes of body injuries.
- B. He felt the errors in heat scanning were an integral part of the project.
- C. He was able in this way to protect the identity of refugees in close-up images.
- D. He felt these images corresponded in some way to the loss of human rights.

5. Mosse's quoted desire to "brush photography against the grain" is related to a technique which...

- A. places the viewer in an uncomfortable situation when viewing the collection.
- B. causes the viewer to approach the project from a new perspective.
- C. makes the familiar more distant to the human eye.
- D. leaves the viewer clueless and unable to interpret the photographs without explanation.

FULL DE RESPOSTES

CTE COMPRESIÓ DE TEXTOS ESCRITS

PART 1. MULTIPLE CHOICE A Dystopian Vision of the Refugee Crisis

0.	<u>D</u>		3.	C	
1.	A		4.	D	
2.	B		5.	C	

PART 2. WORD FORMATION Postmodernism and Modern Philosophy

0.	<u>REACTION</u>		3.	INVESTIGATIVE		6.	EXPLANATORY	
1.	ASSUMPTIONS		4.	CONCEPTUAL		7.	DENIAL	
2.	CHARACTERISTICALLY		5.	HISTORIANS				

PART 3. MULTIPLE CHOICE LEXICAL CLOZE The Arrival

0.	<u>A</u>		3.	D		6.	B	
1.	C		4.	B		7.	D	
2.	C		5.	A		8.	C	

PART 4. GAPPED TEXT Being a Runner

0.	<u>A</u>		3.	B	
1.	D		4.	C	
2.	E		5.	F	

PART 5. KEY WORD TRANSFORMATIONS

1. The publication of her book has made him feel more lively. **LEASE**
The publication of her book has given him a new lease of life.

2. I cannot understand his disruptive behavior. **LOSS**
I am at a loss to understand his disruptive behavior.

3. They criticized the teacher's decision not to include R. Descartes in the curriculum. **FAULT**
They found fault with the teacher's decision not to include R. Descartes in the curriculum.

4. If you don't know what you're doing you should not dismantle the computer. **APART**
Do not take the computer apart unless you know what you're doing.

5. Our science club has won the national prize for the second year running. **SUCCESSION**
For the second year running in succession, the national prize was won by our science club.

soluciones

TEXT 3: 5G CONSPIRACY THEORIES SKYROCKETED

0	1	2	3	4	5	6	7	8	9	10
A	C	C	A	B	B	D	A	D	B	C